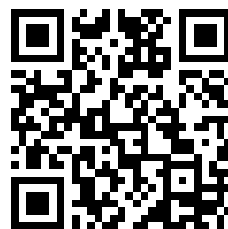

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f

The Roy - al Ban - ners for - ward go, The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

f

The Roy - al Ban - ners for - ward go, The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

f

The Roy - al Ban - ners for - ward go, The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

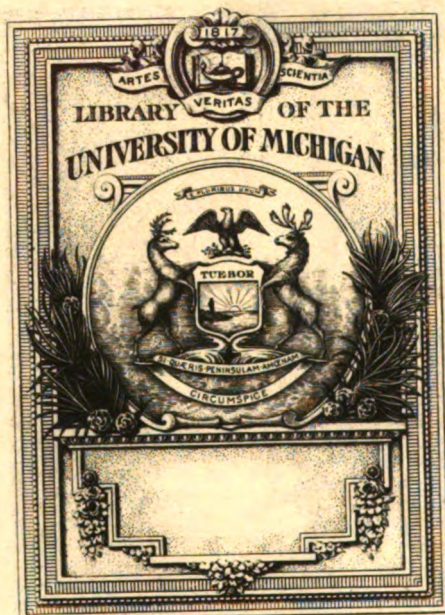
f

The Roy - al Ban - ners for - ward go, The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

f

Vexilla regis

Harry Rowe Shelley



THE GIFT OF
Prof. Albert A. Stanley

31

11 2/2 11

*From Professor A. A. Stanley
Oct. '02*

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

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THE WATER LILY

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FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Vocal Score, 8vo, paper cover, 2s. 6d.; String Parts, 18s. 6d.; Full Score and Wind Parts, MS.

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VEXILLA REGIS

(THE ROYAL BANNERS FORWARD GO)

SACRED CANTATA

FOR SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

THE LATIN WORDS FROM

“THE SEVEN GREAT HYMNS”

WITH AN ENGLISH TRANSLATION BY THE REV. J. M. NEALE, D.D.

THE MUSIC COMPOSED BY

HARRY ROWE SHELLEY.

PRICE TWO SHILLINGS AND SIXPENCE.



LONDON & NEW YORK
NOVELLO, EWER AND CO.

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Music

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LONDON :
NOVELLO, EWER AND CO.,
PRINTERS.



Transf. to
Mina
6/15/1895

VEXILLA REGIS.

No. 1. CHORUS.—“THE ROYAL BANNERS FORWARD GO.”

Allegro maestoso (alla breve).

PIANO.

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

The Roy - al Ban - ners
Vex - il - la Re - gis

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

Roy-al Ban-ners for-ward go, . . . The . . .
 il-la Re-gis pro-de-unt, . . . vex-

Roy-al Ban-ners for-ward go, for-ward go, The . . .
 il-la Re-gis pro-de-unt, pro-de-unt, vex-

Roy-al Ban-ners for-ward go, for-ward go, The
 il-la Re-gis pro-de-unt, pro-de-unt, vex-

Roy-al Ban-ners for-ward go, for-ward go, The
 il-la Re-gis pro-de-unt, pro-de-unt, vex-

Cross shines in mystic glow; The Royal Banners
 il-la pro-de-unt: Ful-get cru-cis mystic
 Cross shines in mystic glow; The Royal Banners
 il-la pro-de-unt: Ful-get cru-cis mystic
 Cross shines in mystic glow; The Royal Banners
 il-la pro-de-unt: Ful-get cru-cis mystic
 Cross shines in mystic glow;
 il-la pro-de-unt:

for-ward go, the Royal Banners for-ward go;
 te-ri-um; ful-get cru-cis mystic-te-ri-um,
 for-ward go, the Royal Banners for-ward go;
 te-ri-um; ful-get cru-cis mystic-te-ri-um,
 for-ward go, the Royal Banners for-ward go;
 te-ri-um; ful-get cru-cis mystic-te-ri-um,
 the Royal Banners for-ward go;
 Ful-get cru-cis mystic-te-ri-um,

p

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - - - cis mys - te . . .

p

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - - - cis mys - te . . .

p

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - - - cis mys - te . . .

p

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - - - cis mys - te . . .

cres. *f*

the Cross shines forth in mys - tic, mys - tic glow; . . . The
ri - um, ful - get cru - cis mys - te ri - um, . . . Vex -

cres. *f*

the Cross shines forth in mys - tic, mys - tic glow; . . . The
ri - um, ful - get cru - cis mys - te ri - um, . . . Vex -

cres. *f*

the Cross shines forth in mys - tic, mys - tic glow; . . . The
ri - um, ful - get cru - cis mys - te ri - um, . . . Vex -

cres. *f*

the Cross shines forth in mys - tic, mys - tic glow; . . . The
ri - um, ful - get cru - cis, mys - te ri - um, . . . Vex .

Roy - al Ban - ners for - ward go. . . The . . .
 il - la Re - gis pro - de - unt, . . . vez - -

Roy - al Ban - ners for - ward go, for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Roy - al Ban - ners for - ward go, for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Roy - al Ban - ners for - ward go, . . for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt;

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt;

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt;

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt;



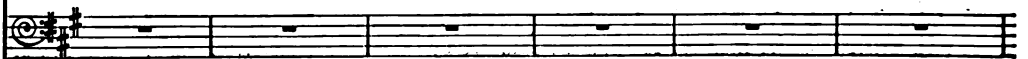
a tempo, poco più lento.
Where He in Flesh, . . . our . . . flesh Who made, .
Quo car - ne car - nis con - di - tor, . . .



Where He in Flesh, . . . our flesh Who made, . . .
Quo car - ne car - nis con - di - tor, . . .



Where He in Flesh, . . . our flesh Who made,
Quo car - ne car - nis con - di - tor,



Our . . sen-tence bore, our . . ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

Our sen-tence bore, our ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

Our sen-tence bore, our . . ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cres. *f*
 Flesh, our flesh . . Who made, . . . Our sen-tence bore, . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

cres. *f*
 Flesh, our flesh . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

cres. *f*
 Flesh, our flesh . . Who made, . . . Our sen-tence bore, . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

The piano accompaniment continues with a similar texture, marked with *cres.* and *f* dynamics.

our . . ran - som paid, Where He in Flesh, our flesh . . Who
 pa - ti - bu - lo, Quo . . car - ne car - nis con - - di -

our . . ran - som paid, Where He in Flesh, our flesh . . Who
 pa - ti - bu - lo, Quo car - ne car - nis con - - di -

our ran - som paid, . . Where He in Flesh, our flesh Who
 pa - ti - bu - lo, . . Quo . . car - ne car - nis con - - di -

dim. *cres.* *cres.* *cres.*

made, Our sen - tence bore, our ran - som
 tor, Sus - pen - sus . . est pa - ti - bu -

made, Our . . sen - tence bore, our ran - som
 tor, Sus - pen - sus est pa - ti - bu -

made, Our sen - tence bore, our ran - som
 tor, Sus - pen - sus est pa - ti - bu -

f *f*

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus - pen-sus

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus - pen-sus

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus - pen-sus

dim. p

dim. p

dim. p

dim. pp

bore, . . . our . . . ran-som paid.
 est . . . pa - ti - bu - lo.

bore, . . . our . . . ran-som paid.
 est . . . pa - ti - bu - lo.

bore, . . . our . . . ran-som paid.
 est . . . pa - ti - bu - lo.

bore, . . . our . . . ran-som paid.
 est . . . pa - ti - bu - lo.

pp molto rit.

pp molto rit.

pp molto rit.

pp molto rit.

First system of musical notation. The treble staff contains a melody with triplets and slurs. The bass staff contains a bass line with triplets. The key signature has two sharps (F# and C#). The tempo marking is *pp Tempo lmo.* and the dynamic marking is *poco*.

Second system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with triplets. The key signature has two sharps. The tempo marking is *a poco* and the dynamic marking is *cres.*

Third system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with triplets. The key signature has two sharps.

Fourth system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with triplets. The key signature has two sharps.

Fifth system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with triplets. The key signature has two sharps.

f

The Roy - al Ban - ners for-ward go, . . The Cross shines
 Vex - il - la Re - gis pro-de-unt, . . vex - il - la

f

The Roy - al Ban - ners for-ward go, . . The Cross shines
 Vex - il - la Re - gis pro-de-unt, . . vex - il - la

f

The Roy - al Ban - ners for-ward go, . . The Cross shines
 Vex - il - la Re - gis pro-de-unt, . . vex - il - la

f

The Roy - al Ban - ners for-ward go, . . The Cross shines
 Vex - il - la Re - gis pro-de-unt, . . vex - il - la

f

forth in . . mys - tic glow; . . The Roy - al Ban - ners
 Re - gis . . pro - de - unt, . . vex - il - la Re - gis

f

forth in mys - tic glow; . . The Roy - al Ban - ners
 Re - gis pro - de - unt, . . vex - il - la Re - gis

f

forth in mys - tic glow; . . The Roy - al Ban - ners
 Re - gis pro - de - unt, . . vex - il - la Re - gis

f

forth in mys - tic glow; . . The Roy - al Ban - ners
 Re - gis pro - de - unt, . . vex - il - la Re - gis

for - ward go, The . . . Cross shines in mys - tic glow,
 pro - de - unt, vex - il - la . . . pro - de - unt,

for - ward go, for - ward go, The Cross shines in mys - tic glow,
 pro - de - unt, pro - de - unt, vex - il - la . . . pro - de - unt, .

for - ward go, for - ward go, The Cross . . shines in mys - tic glow,
 pro - de - unt, pro - de - unt, vex - il - la . . . pro - de - unt, .

for - ward go, . . for - ward go, The Cross shines in mys - tic glow,
 pro - de - unt, . pro - de - unt, vex - il - la . . . pro - de - unt, .

the Cross shines forth, forth . . in mys - tic
 vex - il - la pro . . . de - unt, vex - - il - la

the Cross shines forth, forth . . in mys - tic
 vex - il - la pro . . . de - unt, vex - - il - la

the Cross shines forth, forth . . in mys - tic
 vex - il - la pro . . . de - unt, vex - - il - la

the Cross shines forth, shines forth, forth . . in mys - tic
 vex - il - la Re - gis . . pro . . de - unt, vex - - il - la

glow, in . . . mys - tic glow, the Cross shines
 Re - gis . . . pro - de - unt, vex - il - la pro - de

glow, in mys - tic glow, the Cross shines
 Re - gis pro - de - unt, vex - il - la pro - de -

glow, in . . . mys - tic glow, the Cross shines
 Re - gis . . . pro - de - unt, vex - il - la pro - de -

glow, in mys - tic glow, the Cross shines
 Re - gis pro - de - unt, vex - il - la pro - de -

forth unt: in . . .
 Ful - get

forth unt: in . . .
 Ful - get

forth unt: in . . .
 Ful - get

forth unt: in . . .
 Ful - get

dim.

mystic, . . . mystic glow.
cru - cis mys - te - - ri - um.

cres.

dim.

mystic, . . . mystic glow.
cru - cis mys - te - - ri - um.

cres.

dim.

mystic, . . . mystic glow.
cru - cis mys - te - - ri - um.

cres.

dim.

mystic, . . . mystic glow.
cru - cis mys - te - - ri - um.

p

3

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics written below them. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the first measure of the right hand.

No. 2.

SOLO (BASS).—"WHERE DEEP FOR US."

Andante, con molto espressione.

PIANO. *pp* *p*

cres. *f* *dim.* *p*

BASS SOLO.

Where deep for us . . the spear . . was
 Quo vul - ne - ra - tus in . . su -

cres.

dy'd, Life's tor - rent rush - ing from . . His
 - per, Mu - cro - ne di - ro, lan - ce

p *cres.*

side ; Where deep for us . . the spear was dy'd, . . Life's
 - ae, Quo vul - ne - ra - tus in . . su - per . . Mu -

p

dim.

tor - rent rush - ing, life's tor-rent rushing from . . His side ;
 - cro - ne di - ro, mu - cro-ne di - ro lan - ce - ae ;

f *dim.* *p* *dim.* *pp*

To wash us in . . that
 Ut nos la - va - ret, la -

cres. *p*

pre - cious flood, . . Where min - gled Wa-ter flow'd, where min - gled
 - va - ret cri-mi-ne, Ma - na - vit, ma - na - vit un - da

Wa - ter flow'd, where min - gled Wa - ter flow'd, and Blood, . . .
 san - gui - ne, ma - na - vit, ma - nu - vit san - gui -

dim. *pp*

. . . ne, where Wa - ter flow'd, and Blood;
 ma - na - vit un - da san - gui - ne.

Where deep for
 Quo vul - ne -

p *cres.* *dim.* *pp*

us . . . the spear . . . was dy'd, Life's
 - ra - tus in . . . su - per, Mu -

cres. *f* *dim.*

tor - rent rush - - ing from . . . His side,
cro - ne di - - ro lan - - ce . . . ae,

cres. *dim.*

p *molto cres.*

Where deep for us . . . the spear was dy'd, . . . Life's tor - rent
Quo vul - ne - ra - tus in . . . su - per, . . . Mu - cro - ne

p *molto cres.*

f *p* *fp*

rush - - ing from His side. . . .
di - - ro lan - - ce ae. . . .

fp *pp* *dim.*

No. 8.

CHORUS.—“FULFILLED IS ALL.”

Allegro moderato.

SOPRANO. *f* Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

ALTO. *f* Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

TENOR. *f* Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

BASS. *f* Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

Allegro moderato.
f *sempre marcato.*

PIANO.

old, ful - fill'd, . . . ful -
- ne, im - ple - ta quae

old, ful -
- ne, quae

old, ful - fill'd, ful -
- ne, im - ple - ta

old, ful -
- ne, quae

The image displays a page from a musical score, likely a vocal or instrumental setting of a religious text. The score is written in G major (one sharp) and common time. It features five staves. The first four staves are vocal parts, each with lyrics underneath. The fifth staff is a piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The lyrics are in Latin and English, describing the glory of God. The music is characterized by its simple yet elegant harmonic language, typical of Baroque church music.

Gloria

fill'd is all, ful - fill'd, ful - fill'd is all that Da - vid told,
con - ci - nit, im - ple - ta con - ci - nit, quae con - ci - nit,

fill'd is all, ful - fill'd is all that Da - vid told,
con - ci - nit, im - ple - ta sunt quae con - ci - nit,

fill'd is all that Da - vid told, ful - fill'd is all that Da - vid told,
con - ci - nit, im - ple - ta sunt quae con - ci - nit, quae con - ci - nit,

fill'd is all, ful - fill'd is all that Da - vid told,
con - ci - nit, im - ple - ta sunt quae con - ci - nit,

mf

The musical score is for a piece titled "The Song of David" in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of five staves, each with a melody and two lines of lyrics. The piano accompaniment is shown in the bottom two staves, with the right hand playing chords and the left hand playing a bass line. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a *marcato* marking for the piano part. The lyrics are in Latin and English, with the English lyrics in parentheses.

mf In true pro-phet-ic song . . of old ; . . Ful - fill'd is all that
Da - vid fi - de - li car - - mi - ne, . . Im - ple - ta sunt quae

mf In true pro-phet-ic song . . of old ; . . Ful - fill'd is all that
Da - vid fi - de - li car . . mi - ne, . . Im - ple - ta sunt quae

mf In true pro-phet-ic song of old ; Ful - fill'd is all that
Da - vid fi - de - li car - - mi - ne, Im - ple - ta sunt quae

mf In true pro-phet-ic song . . of old ; . . Ful - fill'd is all that
Da - vid fi - de - li car - - mi - ne, . . Im - ple - ta sunt quae

f marcato.

p.

Da - vid told In true pro - phet - ic song of old, Ful fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

p.

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

p.

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

p.

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

p.

mf

cres. *f*

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

cres. *f*

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

cres. *f*

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

cres. *f*

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

cres. *f*

song, car - mi - ne, in song of old; car - mi - ne;

song, car - mi - ne, in song of old; car - mi - ne;

song, car - mi - ne, in song of old; car - mi - ne;

song, car - mi - ne, in song of old; car - mi - ne;

mf

mf

A - midst the na - tions God, saith he, Hath
Di - cene: in na - ti - o - ni - bus Reg -

reign'd and tri - - umph'd from the Tree, from . . the
 - na - vit a - - lig - no . . De - - - us, De - . .

Tree, hath reign'd and tri - umph'd, and
 - us, reg - na - vit a - - lig - no

mf

A - midst the na - tions God, saith he, Hath
 Di - cens: in na - ti - o - - ni - bus Reg - . .

[illegible]

tri - umph'd;
De - us,

a-midst the na - tions,
reg - na - vit De - us,

a-midst the na - tions
reg - na - vit De - us,

Tree,
- us,

hath reign'd and
reg - na - vit,

tri - umph'd, and
reg - - na - vit

mf

A - midst the na - tions God, saith he,
Di - cuss : in na - ti - o - ni - bus

Hath
Reg - -

God, hath tri - umph'd, God, hath reign'd and
 reg - na - vit a - lig - no ..

tri - umph'd, hath reign'd and
 De - us, reg - na - vit

reign'd and tri - umph'd from the Tree, from the
 na - vit a - lig - no .. De - us, De -

mf
 A - midst the na - tions God, saith he, Hath
 Di - cens : in na - ti - o - ni - bus Reg -

tri - umph'd, God, hath tri - umph'd,
 De - us, De - us, De - us,

tri - umph'd, A-midst the na - tions, a-midst the na - tions
 De - us, reg - na - vit De - us, reg - na - vit De - us,

Tree, hath reign'd and tri - umph'd, and
 us, reg - na - vit a - lig - no

f
 reign'd and tri - - umph'd from the Tree, . . . from . . . the
 - na - vit a - - lig - no De - - us, . . . De - -
cres.
 God, hath reign'd and tri - umph'd, and tri - umph'd from the
 in . . . na - ti - o - ni - bus reg - na - vit
cres.
 God, hath tri - umph'd, God, hath reign'd and
 reg - na - vit a - - lig - - - no
p.
 tri - umph'd, hath reign'd and
 De - us, reg - na - - - vit

sempre f
 Tree, a - midst the na - tions God, hath triumph'd, God, hath
 - us, di - cens: in na - ti - o - ni - bus reg - na - vit
sempre f
 Tree, a - midst the na - tions God, . . hath triumph'd, God, . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
sempre f
 tri - umph'd, a - midst the na - tions God, . . hath triumph'd, God, . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
f
sempre f
 tri - umph'd, a - midst the na - tions God, hath triumph'd, God, hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
marcato.

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

sempre marcato.

true pro-phet-ic song of old, ful - fill'd, . . ful - fill'd is all,
fi - de - li car - mi - ne, im - ple - ta quae con - ci - nit,

true pro phet-ic song of old, ful - fill'd is all,
fi - de - li car - mi - ne, quae con - ci - nit,

true pro-phet-ic song of old, ful - fill'd, ful - fill'd is all that
fi - de - li car - mi - ne, im - ple - ta con - ci - nit, im -

true pro-phet-ic song of old, ful - fill'd is all,
fi - de - li car - mi - ne, quae con - ci - nit,

ful - fill'd, ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta con - ci - nit, quae con - ci - nit, Da - vid fi - de - li

ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta sunt quae con - ci - nit, Da - vid fi - de - li

Da - vid told, ful - fill'd is all that Da - vid told, ful - fill'd is all that
- ple - ta, sunt quae con - ci - nit, quae con - ci - nit, Da - vid fi - de - li

ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta sunt quae con - ci - nit, Da - vid fi - de - li

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of . . old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

marcato.

old; Ful - fill'd is all . . that Da - - vid told
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

f *rit.*

No. 4.

SOLO (SOPRANO).—"O TREE OF BEAUTY."

Moderato, con molto espressa.

PIANO.

SOPRANO SOLO. *mezza voce.*

O Tree of Beau - ty! O Tree of Light!

Ar - bor de - co - ra et ful - gi - da,

f.

O Tree with roy - al . . pur - ple, roy - al pur - ple

Or - na - ta re - gis pur - pu - ra, re - gis pur - pu -

dight!

ra, E - lect . . on whose tri - umph - al breast . . Those

E - lec - ta dig - no sti - pi - te . . . Tam

ho - - ly limbs should find their rest, . . E - lect on whose . . tri -
 sanc - - ta mem - bra tan - ge - re, . . E - lec - ta dig - - no

p *cres.*

- umph - al breast . . Those ho - ly limbs should find their rest, those
 sti - pi - te . . Tam sanc - ta mem - bra tan - ge - re, tam

f.

ho - ly limbs should find their rest. On whose dear arms, . . so
 sanc - ta mem - bra tan - ge - re. Be - a - ta, cu - - jus

dim. *p* *cres.*

wide - ly flung, . . The weight of this world's ran - som hung : The
 brach - i - is Pre - tium pe - pen - dit sae - cu - li, Sta -

p

price of hu - man kind to pay, And spoil the Spoil - er of his
 - te - ra fac - ta sae - cu - li, Prae - dam - que tu - lit tar -

prey. is; On Whose dear arms, . . . so wide - ly flung,
 - tar - is; Be - a - ta cu - . . . jus brach - i - is

The weight of this world's ran - som hung; The price of hu - man
 Pre-tium pe - pen - dit sae - cu - li, Sta - te - ra fac - ta

kind to pay, And spoil the Spoil - er of his prey, . . and
 sae - cu - li, Pre-dam - que tu - lit tar - tar - is, . . Sta -

f *accel.*

spoil the Spoil - er, and spoil the
 te ra fac - ta, sta - le ra

A tempo animato.
agitato.

Spoil - er of his prey, the Spoil er,
 fac - ta - sae - cu - li, Pre - dam que,

A tempo animato.
sempre marcato.

a tempo. *p*

the Spoil er of his
 pre - dam que tu - lit tar -

a tempo. *p*

prey. . .
 tar - is.

dolce.

O Tree of Beau - ty!
Ar - bor de - co - ra et

O Tree of Light!
ful - gi - - da!

O Tree of Beau - ty!
Or - na - ta re - gis,

Tree with roy - al pur - ple dight!.. E - lect . . on whose tri -
or - na - ta re - gis pur - pu - ra, E - lec - - ta dig - no

- umph - al breast . . Those ho - - ly limbs should find their rest, . . E -
sti - pi - te . . . Tam sanc - - ta mem - bra tan - ge - re, . . . E -

lect . . . on whose tri-umph-al breast . . . Those ho - ly limbs should
 lec - ta dig - no sti - pi - te . . . Tam sanc - ta mem - bra

dim.

find their rest
 tan - ge - re.

O Tree of
 De - co - ra

p *cres.*

morendo.

Beau - ty, . . . O Tree of Beau - ty! . . . O Tree . . .
 ar - bor, . . . de - co - ra ar - bor, . . . de - co . . .

p *cres.* *mf* *cres.*

of
 ra

Light!
 ar

bor.

f *dim.* *f* *dim.* *p*

No. 5.

CHORUS.—"O CROSS, OUR ONE RELIANCE, HAIL!"

Moderato.

SOPRANO. *p* O . . . Cross, . . . O Cross, our one re - li - ance,
O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

ALTO. *p* O . . . Cross, . . . O Cross, our one re - li - ance,
O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

TENOR. *p* O . . . Cross, . . . O Cross, our one re - li - ance,
O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

BASS. *p* O Cross, O . . . Cross, our one re - li - ance,
O Cruz, O . . . Cruz, O Cruz, . . . a - ve,

Moderato.
PIANO. *Voices alone.*

hail, . . . O . . . Cross! This ho - ly Pas - sion - tide, a -
spes . . . un - i - ca! Hoc Pas - si - o - nis tem - po -

hail, O . . . Cross! This ho - ly Pas - sion - tide, a -
spes un - i - ca! Hoc Pas - si - o - nis tem - po -

hail, . . . O Cross! This ho - ly . . .
spes . . . un - i - ca! Hoc Pas - si -

hail, . . . O Cross! This
spes . . . un - i - ca! Hoc

- - vail, To give fresh mer - - it to the
 - - re, hoc Pas - si - o - - nis tem - po -

- - vail, To give fresh mer - it to the
 - - re, hoc Pas - - si - o - nis tem - po -

Pas - sion - tide, a - vail, To give fresh
 - - o - nis tem - po - re, hoc Pas - si -

ho - ly Pas - sion tide, a - vail, To
 Pas - si - o - nis tem - po - re, hoc

faint, And par - - don, and par - -
 - - re, Au - ge pi - is in - sti - ti -

faint, And par - - don, and par - -
 - - re, Au - ge pi - is in - sti - ti -

mer - it to the faint, And par - - don, and par - -
 - - o - nis tem - po - re, Au - ge pi - is in - sti - ti -

give fresh mer - it to the faint, And par - -
 Pas - si - o - nis tem - po - re, Au - ge pi - is in - sti - ti -

mf *dim.*
 - don to the pen-i-tent, . . the pen - i - tent.
 - am, Reif-que do-na ve - ni-am, ve - ni-am.
mf *dim.*
 - don to the pen-i-tent, . . the pen - i - tent.
 - am, Reif-que do-na ve - ni-am, ve - ni-am.
mf *dim.*
 - don to the pen-i-tent, to the pen - i - tent.
 - am, Reif-que do-na ve - ni - am, ve - ni - am.
mf *dim.*
 - don to the pen-i-tent, . . the pen - i - tent.
 - am, Reif-que, reif-que do - na ve - ni-am.
 - don to the pen-i-tent, . . the pen - i - tent.
 - am, Reif-que, reif-que do - na ve - ni-am.

pp *cres.* *f*
 O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, spes
pp *cres.* *f*
 O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, spes
pp *cres.* *f*
 O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, spes
pp *cres.* *f*
 O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, spes

sempre f

- li - ance, hail! This ho - ly Pas - sion - tide a - vail, this ho - ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis tem - po - re, hoc Pas - si - o - nis

sempre f

- li - ance, hail! This ho - ly Pas - sion - tide, . . . a -
 un - i - ca! Hoc Pas - si - o - nis tem - po -

sempre f

- li - ance, hail! This ho ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis

sempre f

- li - ance, hail! This ho - ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis

- tide, a - vail, To give fresh mer - it to . . . the faint, . . .
 tem - po - re, hoc Pas - si - o - nis tem - po - re, . . .

- vail, To give fresh mer - it to the faint, . . .
 re, hoc Pas - si - o - nis tem - po - re, . . .

- tide, a - vail, To give . . . fresh mer - it to the
 tem - po - re, hoc Pas - si - o - nis tem - po -

- tide, a - vail, To give, . . . to give fresh mer - it
 tem - po - re, hoc Pas - si - o - nis, Pas - si - o - nis

mf *dim.*

to give fresh mer - it to . . the faint, . .
 hoc Pas - si - o - nis tem - po - re, . .

mf *dim.*

to . . give fresh mer - it to the faint, . .
 hoc . . Pas - si - o - nis tem - po - re, . .

mf *dim.*

faint, to give . . . fresh mer - it to the faint,
 re, hoc Pas - si - o - nis tem - po - re,

to the faint, to give, . . . to give fresh mer - it to . . the
 tem - po - re, hoc Pas - si - o - nis, Pas - si - o - nis tem - po -

p *f*

And par - don, . . and par - don, . . and . .
 Au - ge pi - is, . . au - ge pi - is, . . in -

p *f*

And par - don, . . and par - don, . . and
 Au - ge pi - is, . . au - ge pi - is, . . in -

p *f*

And par - don, . . and par - don, . . and
 Au - ge pi - is, . . au - ge pi - is, . . in -

p *f*

faint, . . And par - don, . . and . . par - don, . . and
 re, Au - ge pi - is, . . au - ge pi - is, . . in -

par - don, par - don to . . . the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - - - don, par - - - don to the
 - sti - - - ti - - - am, reif - - - que, reif - que

and . . par - don, par - don, to the pen - i - tent.
 reif - que do - na, reif - que do - na ve - ni - am.

and par - don to the pen - i - tent.
 reif - que do - na, do - na ve - ni - am.

and par - don to the . . pen - i - tent.
 reif - que do - na, do - na . . ve - ni - am.

pen - i - tent, and par - don to the pen - i - tent.
 do - na, do - na ve - ni - am, do - na ve - ni - am.

f *ff*

Hail, O Cross, hail, O Cross, hail, hail,
A - ve Cruz, a - ve Cruz, O Cruz,

p *rit.* *pp*

O Cross, . . hail, . . O Cross, . . hail !
O Cruz, . . a - ve, O Cruz, O Cruz !

No. 6.

CHORUS.—“TO THEE, ETERNAL THREE IN ONE.”

Allegro vivace.

PIANO. *f*

sempre marcato.

SOPRANO.

ALTO.

TENOR.

BASS.

To . . Thee, . . .
Te . . sum - ma,

To Thee, . . .
Te sum - ma,

To Thee, . . .
Te sum - ma,

To . . .
Te . . .

sempre marcato.

to . . Thee, to Thee, . . E - ter - nal Three in One,
Te . . sum - ma, De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
Te sum - ma De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
Te sum - ma De - us, De - us Trin - i - tas,

Thee, . . to . . Thee, E - ter - nal Three in One,
sum - ma, Te . . sum - ma De - us Trin - i - tas,

Let . . hom - age, let . . hom - age meet . . by all, . . by
Col . . lau - det, col . . lau - det om - nis, om - nis

Let . . hom - age, let . . hom - age meet . . by all, . . by
Col - . . lau - det, col - . . lau - det om - nis, om - nis

Let . . hom - age, let . . hom - age meet . . by all, . . by
Col - . . lau - det, col - . . lau - det om - nis, om - nis

Let . . hom - age, let . . hom - age meet . . by all, . . by
Col - . . lau - det, col - . . lau - det om - nis, om - nis

all . . be done; To . . Thee, . . to . . Thee, . .
 spir - i - tus; Te . . . sum - ma, Te . . . sum - ma

all . . be done; . . To . . Thee, . . to . .
 spir - i - tus; . . Te . . . sum - ma, Te . . .

all be done; To . . Thee, . . to . . Thee, . .
 spir - i - tus; Te . . . sum - ma, Te . . . sum - ma

all be done; . . To . . Thee, . . to . .
 spir - i - tus; . . Te . . . sum - ma, Te . . .

E - - ter - nal Three in One, Let . . . hom - . .
 De - us, De - us Trin - i - tas, Col . . . lau - . .

Thee, E - ter - nal Three in One, Let . . hom - age,
 sum - ma De - us Trin - i - tas, Col - lau - det,

E - - ter - nal Three in One, . . . Let . . .
 De - us, De - us Trin - i - tas, . . . Col . . .

Thee, E - ter - nal Three in One, . . . Let . . .
 sum - ma De - us Trin - i - tas, . . . Col . . .

age meet . . by all, by all . . be done ;
det om - nis, om - nis spir - i - tus ;

let hom - age meet by all, by all be done ;
col - - lau - det om - nis, om - nis spir - i - tus ;

hom - age, hom - age meet by all, . . by all . . be done ;
lau - det, col - - lau - det om - nis spir - i - tus ;

hom - age, hom - age meet by all, . . by all be done ;
lau - det, col - - lau - det om - nis spir - i - tus ;

Whom by the Cross Thou dost . . re - store, Pre -
 Quas . . per cru - cis mys - te - ri - um, . .

serve . . . and gov - ern ev - er - more,
 Sal - vas re - ge per sae - cu - la :
 Whom by the Cross . . Thou
 Quas . . per cru - cis mys -

Whom by . . . the Cross Thou dost . . . re - store, Pre - serve and
 Quas per . . . cru - cis mys - te - ri - um, Sal - vas, sal - vas

dost . . . re - store, Pre - serve . . . and gov - ern ev - er -
 - te - ri - um, . . . Sal - vas re - ge per sae - cu -

gov - ern ev - er - more, ev - er - more, Whom by . . . the
 re - ge per sae - cu - la, sae - cu - la, per sae - cu -

dim. more, . . . ev - er - more, Whom by . . . the
 - la, . . . sae - cu - la, Quas per . . .

p Whom by the Cross Thou dost . . . re - store, Pre -
 Quas . . . per cru - cis mys - te - ri - um, . . .

Whom by the Cross Thou
Quas . . . per cru - cis mys -

Cross Thou dost re - store, ev - er -
la, . . . per sae - cu - la, sae - cu -

Cross Thou dost . . . re - store, Thou dost . . . re - store, ev - er -
cru - cis mys - te - ri - um, sal - vas, sal - vas, sae - cu -
dim.

serve . . . and gov - ern ev - er - more,
Sal - vas re - ge per sae - cu - la,

dost . . . re - store, Pre - serve . . . and gov - ern ev - er -
te - ri - um, Sal - vas re - ge per sae - cu -

more, ev - er - more, ev - er -
la, sae - cu - la, sae - cu -

more, Whom by . . . the Cross Thou dost re - store,
la, per sae - cu - la, . . . per sae - cu - la,

Whom by . . . the Cross Thou dost . . . re - store, for ev - er -
Quas per . . . cru - cis mys - te - ri - um, Sal - vas re - ge per

dim. *cres.*

more, . . . Whom by the Cross Thou dost . . re - store,
 la, . . . sal - vas re - ge, sal - - vas,

dim. *cres.*

more, Whom Thou dost . . re - store, . . Whom Thou dost re -
 la, Quas per cru - cis mys - te - ri - um, mys - te - ri -

dim. *p* *cres.*

Whom by the Cross Thou dost . . re - store, . . . Thou dost re -
 Quas per cru - cis mys - te - ri - um, sal - - - vas re - ge,

dim. *p* *cres.*

more, . . . Whom Thou dost . . re - store and
 sae - cu - la, sal - vas re - ge per sae - cu -

dim. *p* *cres.*

f

ev - er - more, Whom by the Cross Thou dost re - store, Pre -
 sal - - vas, Quas per cru - cis mys - te - ri - um, sal - vas,

f

- store, for ev - er - more,
 - um, mys - te - ri - um,

f

- store, re - store, Whom by the Cross Thou dost re - store, . .
 sal - - vas, Quas per cru - cis mys - te - ri - um, sal - vas,

f

gov - ern ev - er more, . . Thou . . dost re - store, . .
 - la, per sae - cu - la, . . . Quas per cru - cis mys - te - ri - um,

f

- serve and gov - ern ev - er - more, Whom by . . the Cross Thou
 sal - vas re - ge per sae - cu - la, Quas . . per cru - cis mys -

Whom by the Cross Thou dost . . re - store, Whom by the Cross Thou
 Quas . . per cru - cis mys - te - ri - um, per cru - cis mys -

Whom by the Cross Thou dost re - store, Whom by the Cross Thou
 quas . . per cru - cis mys - te - ri - um, per cru - cis . . mys -

Whom by the Cross Thou dost . . re - store, Whom by the Cross Thou
 quas . . per cru - cis mys - te - ri - um, per cru - cis mys -

dost re - store, Pre - serve and gov - ern ev - er - more, . .
 - te - ri - um, . . quas per cru - cis mys - te - ri - um, . .

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

mf

Whom by . . the Cross Thou . . . dost . . . re -
 Sal - - vas . . . re - - ge . . . per sae - - - cu -

mf

Whom by the Cross Thou dost . . re - store, Thou dost . . re - -
 Sal - - vas per sae - cu - la, per sae - - cu - -

mf

Whom by . . the Cross Thou . . . dost . . re - -
 Sal - - vas . . . re - - ge . . . per sae - - cu - -

mf

Whom by the Cross, Thou dost . . re - store, Thou dost re - -
 Sal - - vas per sae - cu - la, per sae - - cu - -

mf *cres.*

Poco animato.

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

- store, Whom . . . by the Cross Thou dost re - store,
 - la, Quas per cru - cis, Sal - vas,

Poco animato.

f

Più lento.

ev - er, ev - er, ev - er -
 sal - vas, sal - vas, sal - vas

ev - er, ev - er, ev - er -
 sal - vas, sal - vas, sal - vas

ev - er, ev - er, ev - er -
 sal - vas, sal - vas, sal - vas

ev - er, ev - er, ev - er -
 sal - vas, sal - vas, sal - vas

Più lento.

p

more, . . ev - er - more.
 re - ge per sae - cu - la.

more, . . ev - er - more.
 re - ge per sae - cu - la.

more, . . ev - er - more.
 re - ge per sae - cu - la.

more, . . ev - er - more.
 re - ge per sae - cu - la.

rit.

rit.

rit.

rit.

rit.

p

Tempo lmo.

Tempo lmo.

f

pp

f

To . . Thee, . . to . . Thee, to
 Te . . sum - ma, le . . sum - ma

To Thee, . . to Thee, to
 Te sum - ma, le sum - ma

To Thee, . . to Thee, to
 Te sum - ma, le sum - ma

To . . Thee, . . to . .
 Te . . sum - ma, le . .

Thee, E - ter - nal Three in One, Let . . . hom - age,
De - us, De - us Trin - i - tas, Col - - lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
De - us, De - us Trin - i - tas, Col lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
De - us, De - us Trin - i - tas, Col lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
sum - ma De - us Trin - i - tas, Col lau - det,

let . . . hom - age meet by all, . . . by all . . . be done;
col - - lau - det om - nis, om - nis spir - i - tus; *dim.*

let hom - age meet by all, . . . by all . . . be done; . . .
col - - lau - det om - nis, om - nis spir - i - tus; . . . *dim.*

let hom - age meet by all, . . . by all be done;
col - - lau - det om - nis, om - nis spir - i - tus; *dim.*

let hom - age meet by all, . . . by all be done; . . .
col - - lau - det om - nis, om - nis spir - i - tus; . . . *dim.*

To . . Thee, . . to . . Thee, . . E - ter - nal
Te . . sum - ma, te . . sum - ma De - us, De - us

To . . Thee, . . to . . Thee, . . E - ter - nal
Te . . sum - ma, te . . sum - ma De - us

To . . Thee, . . to . . Thee, . . E - ter - nal
Te . . sum - ma, te . . sum - ma De - us

To . . Thee, . . to . . Thee, . . E - ter - nal
Te . . sum - ma, te . . sum - ma De - us

p *cres.*

Three in One, Let . . hom - age
Trin - i - tas, Col - lau - del

Three in One, Let . . hom - age, let hom - age
Trin - i - tas, Col - lau - del, col - lau - del

Three in One, . . . Let . . hom - age, hom - age
Trin - i - tas, . . . Col - lau - del, col - .

Three in One, . . . Let . . hom - age, hom - age
Trin - i - tas, . . . Col - lau - del, col - .

f

meet . . by all, by all . . be done, let . . hom - -
 om - nis, om - nis spir - i - tus, col - - lau - -

meet by all, by all be done, let hom - age,
 om - nis, om - nis, spir - i - tus, col - - lau - det,

meet by all, . . by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

meet by all, . . by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

- - - - - age meet by all, . . by all be done;
 - - - - - det om - nis, om - nis spir - i - tus.

let . . hom - age meet . . by all . . be done;
 col - lau - det om - nis spir - i - tus.

let . . hom - age meet . . by all, . . by all be done;
 col - lau - det om - nis, om - nis spir - i - tus.

let . . hom - age meet by all, by all be done;
 col - lau - det om - nis, om - nis spir - i - tus.

First system of musical notation, featuring four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts enter with a forte (*f*) dynamic. The piano accompaniment is marked with a forte (*f*) dynamic and includes a fermata over the first measure.

Second system of musical notation, featuring four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics and are marked with dynamics like *p*, *cres.*, and *f*. The piano accompaniment includes a *dim.* marking and a *p* marking.

men, . . . A . . . men, A . . . men, A . . .
 men, . . . A . . . men, A . . . men, A . . .

men, . . . A . . . men, A . . . men, A . . .
 men, . . . A . . . men, A . . . men, A . . .

men, . . . A . . . men, A . . . men, A . . .
 men, . . . A . . . men, A . . . men, A . . .

men, . . . A . . . men, A . . . men, A . . .
 men, . . . A . . . men, A . . . men, A . . .

- men, A - men, A - men, . . A - men, . . A -
 - men, A - men, A - men, . . A - men, . . A -
 A - men, A - . . men, . . A - men, . . A -
 A - men, A - . . men, . . A - men, . . A -
 - men, A - - men, A - men,
 - men, A - - men, A - men,
 A - - men, A - - men, A - men,
 A - - men, A - - men, A - men,

- men, . . A - men, A - men,
 - men, . . A - men, A - men,
 - men, . . A - men, A - men,
 - men, . . A - men, A - men,
 . . . A - men, . . . A - men, . . A -
 . . . A - men, . . . A - men, . . A -
 . . . A - men, . . . A - men, . . A -
 . . . A - men, . . . A - men, . . A -

[illegible][illegible]

men.
men.

men.
men.

men.
men.

men.
men.

THE END.

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NOVELLO'S ORIGINAL OCTAVO EDITIONS

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THE CHORAL SYMPHONY	3/8	—	—
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(Ditto, Sol-FA, 0/8)	—	—	—
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DEPARTED	0/2	—	—
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SLEEPING BEAUTY (Sol-FA, 1/6)	2/3	3/0	4/0
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SUMMER ON THE RIVER (Female voices)	2/0	—	—
THE WATER LILY	2/6	—	—
J. MAUDE CRAMENT.				
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/3	—	—
W. CRESER.				
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.				
PALESTINE	3/0	3/8	5/0
W. H. CUMMINGS.				
THE FAIRY RING	2/6	—	—
W. G. CUSINS.				
TE DEUM	1/6	—	—
GIDEON	3/6	—	—
FÉLICIEŒ DAVID.				
THE DESERT (Male voices)	1/6	2/0	—
P. H. DIEMER.				
BETHANY	4/0	—	—

	Part I.	Part II.	Part III.
M. E. DOORLY.			
LAZARUS	2/6	—	—
F. G. DOSSERT.			
MASS, IN E MINOR	5/0	—	—
ANTONIN DVORÁK.			
ST. LUDMILA	5/0	6/0	7/6
Ditto (German and Bohemian Words)	5/0	—	—
THE SPECTRE'S BRIDE	3/0	3/6	5/0
Ditto (German and Bohemian Words)	6/0	—	—
STABAT MATER	2/6	3/0	4/0
PATRIOTIC HYMN	1/6	—	—
Ditto (German and Bohemian Words)	3/0	—	—
REQUIEM MASS	5/0	6/0	7/6
MASS, IN D	2/6	—	—
A. E. DYER.			
SALVATOR MUNDI	2/6	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—
H. J. EDWARDS.			
THE ASCENSION	2/6	—	—
THE EPIPHANY	2/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—
EDWARD ELGAR.			
THE BLACK KNIGHT	2/0	—	—
ROSALIND F. ELLICOTT.			
ELYSIUM	1/0	—	—
THE BIRTH OF SONG	1/6	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female Voices)	2/0	—	—
(Ditto, Sol-FA, 0/0)	—	—	—
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—
(Ditto, Sol-FA, 1/0)	—	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
MYLES B. FOSTER.			
THE LADY OF THE ISLES	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/0)	—	—	—
THE BONNIE FISHWIVES (Female voices)	2/6	—	—
(Ditto, Sol-FA, 0/0)	—	—	—
SNOW FAIRIES (Female voices)	1/6	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm)	1/0	—	—
NIELS W. GADE.			
PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3)	0/6	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/0)	1/0	1/6	2/6
ZION	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0
COMALA	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—
HENRY GADSBY.			
LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)	2/6	—	—
G. GARRETT.			
HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
THE TWO ADVENTS	1/6	—	—
R. MACHILL GARTH.			
EZEKIEL	4/0	4/6	—
THE WILD HUNTSMAN	1/0	1/6	—
A. R. GAUL.			
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6)	1/0	—	—
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (Sol-FA, 0/0)	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/6	3/0	4/0
UNA	2/6	3/0	4/0
(Ditto, Sol-FA, 1/0)	—	—	—
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—
F. E. GLADSTONE.			
PHILIPPI	2/6	—	—
GLUCK.			
ORPHEUS	2/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
NGENIA	1/0	—	—
THE WATER-LILY (Male voices)	1/6	—	—
CH. GOUNOD.			
MORS ET VITA (Latin or English)	6/0	6/6	7/6
Ditto, Sol-FA (Latin and English)	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0)	5/0	6/0	7/6
Ditto (French Words)	8/4	—	—
Ditto (German Words)	10/0	—	—
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
OUT OF DARKNESS	1/0	—	—
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
Ditto (Out of darkness)	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON			
THE CROSS (Filiz Jerusalem)	1/0	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
GALLIA (Sol-FA, 0/4)	1/0	—	—
A. M. GOODHART.			
EARL HALDAN'S DAUGHTER	1/0	—	—
ARETHUSA	2/0	—	—
C. H. GRAUN.			
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
TE DEUM	2/0	2/6	4/0
ALAN GRAY.			
THE WIDOW OF ZAREPHATH	2/0	—	—
ARETHUSA	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL	1/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—
G. HALFORD.			
THE PARACLETE	2/0	—	—
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6
Ditto, Sol-FA, 1/0	—	—	—
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SEMELE	2/0	2/6	5/0
THE PASSION	2/0	2/6	5/0
THE TRIUMPH OF TIME AND TRUTH	2/0	2/6	5/0
ALEXANDER BALUS	2/0	2/6	5/0
HERCULES	2/0	2/6	5/0
ATHALIAH	2/0	2/6	5/0
ESTHER	2/0	2/6	5/0
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JOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETTINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O COME, LET US SING UNTO THE LORD			
(5th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/6	—	—
ZADOK THE PRIEST	0/6	—	—
MY HEART IS INDITING	0/6	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE STAYS OF ZION	1/0	—	—
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| 5. Tell me, my heart. | 15. A soldier's gratitude. |
| 6. Love has eyes. | 16. Ev'ry bullet has its billet. |
| 7. Should he upbraid. | 17. O, firm as oak. |
| 8. Ah! can I e'er forget thee. | 18. 'Tis when to sleep. |
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| 5. Within a mile of Edinboro' town. | 15. The contented Shepherd. |
| 6. Alone by the light of the moon. | 16. Lashed to the helm. |
| 7. The Blackbird. | 17. Pretty little Sue. |
| 8. All on board a Man of War. | 18. The Lass of Richmond Hill. |
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| Over the clustered rose-trees— | falsche Dirne. |
| Über dem Busch der Rose. | The Mother's kiss—Küss' ich die |
| Night—Die Nacht. | Mutter. |
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| 3. A heavy tear. | name. |
| 4. Why so pale are the roses? | 16. Why? |
| 5. This only once. | 17. No, I have never loved. |
| 6. The song that you sang long ago. | 18. No tidings came from thee. |
| 7. What matters? | 19. Sweet maid, give answer. |
| 8. The sleep of sorrow. | 20. Spanish Serenade. |
| 9. Know'st thou the land? | 21. The dawn of spring. |
| 10. Canary bird. | 22. The tapers were flashing. |
| 11. The Czar's drinking house. | 23. Oh, would you but for one short |
| 12. Invocation to sleep. | hour. |
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